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The High School Course in English

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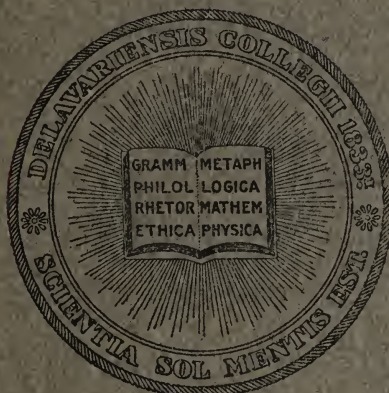
W. OWEN SYPHERD, PH. D.

Professor of English, Delaware College

AND

GEORGE S. MESSERSMITH

Principal of Schools, Newark, Delaware



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THE HIGH SCHOOL COURSE IN ENGLISH

UNIVERSITY OF ILLINOIS

BY

PRESIDENT'S OFFICE

W. OWEN SYPHERD, PH. D.
Professor of English, Delaware College

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Principal of Schools, Newark, Delaware

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I. INTRODUCTION

The purpose of this bulletin on The High School Course in English is to emphasize the necessity of a thorough course in English in the high schools of our State, and to offer some practical suggestions for greater effectiveness in the teaching of English Composition and Literature. The high schools of Delaware should at least approximate a uniform course of study in English, on the essentials of which we ought to be able to come to a reasonable agreement. Once we have before us a full outline, each teacher may vary the plan somewhat to suit the special conditions or needs of his school. Even if a school is now following a definite course, the authors hope that the bulletin will be of considerable aid to the teacher in such a school who is striving for the greatest efficiency in his or her work. In those high schools where a two or three years' course only in English is possible, the plan of the course herein outlined is such that with few variations it may be followed closely for that length of time and still meet satisfactorily the needs of the pupils in such a course.

Careful planning of the course, however, will not in itself guarantee the successful teaching of composition and literature. In order to secure the best results, a teacher must know how to present his subject. The suggestions that are offered in this bulletin, it is hoped, will be of practical assistance to the high school teacher in his efforts to teach effectively these two difficult subjects—composition and literature. These suggestions are the result of several years' teaching of English in high school and college; they have, in practically every instance, been tested in the actual work of composition and literature courses. The authors have endeavored not to be too dogmatic in the presentation of their ideas on the subject. Most good teachers of English will, in any event, probably agree with them that what we need most of all in English work is an insistence upon accuracy in reading and composition and that some definite rules or directions are necessary for the attainment of that end. The bulletin will have accomplished its object if it will have helped even in a small way the teachers of our state to send out from the high schools boys and girls who can use their own language with correctness and force, and who have some intelligent understanding of the best that has been thought and said in the world—good literature.

II. AIM OF THE ENGLISH WORK IN THE HIGH SCHOOL

The work to be accomplished in English in the high school has three very distinct and clearly defined aims.

23 Feb. 18 Edmund J. James J

(a) *The primary aim of the English work in the high school is to train the pupil to speak and write our mother tongue accurately, clearly, and forcibly.* It does not require the general complaint of business and professional men, and of other men interested deeply in our schools, to convince the teacher that in this, the most important part of the school work, the instruction has been the least efficient and the results least satisfactory. It is patent, even to those possessing no intimate knowledge of our schools, that pupils leave our high schools unable to speak or write clearly on the simplest subjects; and, what is even worse, are woefully deficient in spelling, punctuation, and grammar.

If there is one thing that the high school should do, it will be admitted that it is to develop in the student the power to speak and write correctly and forcibly. It must do this, not merely because the colleges demand that a student shall come to them with a certain equipment in English, but because the foremost function of the school is to prepare boys and girls to cope successfully with the situations and problems which they will meet in their after-school life—and in this preparation there is nothing so indispensable as the development of the power to speak and write well. If the high school does not perform its duty, the great majority of pupils will go out into life seriously handicapped. To teach the pupil to enunciate, pronounce, and spell words; to construct clear, forcible, coherent sentences and paragraphs; in short, to express his thoughts on a subject clearly and accurately,—this is the chief aim, not only of the English work, but of the high school itself. This training must be given mainly through frequent oral and written themes.

(b) *The high school must train the pupil to read carefully, intelligently, and critically.* The average student does not know how to read. If he meets a word which he does not understand, he neglects to look it up; if he meets an allusion with which he is not familiar, he passes it by; if he does not grasp the meaning of a sentence at the first glance, instead of making an effort to discover it, he will read on. The pupil will often read a selection or a book to the very end, and a few questions will disclose the fact that he has but a very vague and hazy idea of the subject matter. It is very necessary, therefore, to train boys and girls in intelligent and careful reading. The chief charm or effect of reading is often lost because the pupil does not grasp the plan according to which the thought is developed, or because he has not been trained to see what makes for good writing. It is necessary, therefore, to give training in critical reading. If the high school does not teach the students to read understandingly and appreciatively, the majority may read as much as they please, but they will fail to get the greatest pleasure from the reading, and lose the benefit that comes from critical study. The intensive study of English masterpieces forms, therefore, an important part of the English instruction.

(c) *The high school work in English should awaken in the pupils an appreciation of good literature, and help them to form the habit of reading*

the best and the most wholesome books in our language. The preponderance in our libraries of books, full of action and interest, yet lacking in everything else that makes literature good, renders this part of the teacher's work very difficult. The difficulty of the task must not discourage the teacher from endeavoring to cultivate in the pupil the habit of reading constantly the books which give not only real help, but also real enjoyment. Since the home so seriously neglects the guiding of the pupil's reading, the school must undertake the burden. If the school neglects this aspect of the English work, the majority of pupils will do little reading after leaving school, and that little will be in literature of the more ordinary sort. The reading, under direction, of good books, adapted to the age and interests of the students, forms the third part of the English work.

III. GENERAL PLAN OF THE COURSE

The study of English should form a definite part of the work of each year in the high school. It is a great mistake to assume, as many teachers do, that after pupils have had one year of systematic study of rhetoric with the frequent writing of compositions, they need thereafter only the study of the English Classics and a course in Literature, with very occasional long themes on formal subjects. On the contrary, during each year of their course, high school pupils should be asked to write frequent compositions, which follow the definite instructions of the teacher and are subject to his careful criticism; and they should also read and study a reasonable amount of good literature. The average pupil in the high school, we all know, does not write well naturally, and he has read very little good literature under the direction of his parents. The duty of the school is plain. It must do for the boy (or girl) what nature and his parents have failed to do. It must, if it is to justify its existence, teach the boy to speak and write his own language with correctness, clearness, and force. It should also teach him to understand and appreciate the thoughts and feelings of others as they are presented to him in good literature. To accomplish this task successfully, teachers should realize that they must demand from the student throughout the four years of the high school course, much reading and study (much reading, at all events, and considerable intensive study) of good books, and the frequent writing of compositions.

The detailed course of study which follows later provides for the parallel study of composition and of literature. The work of each year should be adapted as closely as possible to the ability and the actual needs of the pupils. During the first two years, more stress should be laid on composition; during the last two, on the study of the classics and other good literature. Four or five recitations a week may be allotted profitably to the study of English in its various branches. Composition, or the writing of themes, as we have already said, should form an important part of the work of each year. Most teachers will probably find it advisable to take up several of the classics each year, for careful study in class. As a part of this work, memor-

izing should not be neglected, and as much outside reading as possible should be required (or advised). The formal study of English and American literature should come not earlier than the third year. Some teachers will probably find it necessary to depart somewhat from the plan outlined in this bulletin. The main concern should be, of course, to use the best methods for attaining the desired results.

IV. THE TEACHING OF COMPOSITION

Successful work in Composition depends first of all on the competence of the teacher. The teacher must be capable and enthusiastic. If there ever was a time when the English work in the high school could be given to *any* teacher, it has now passed. The English teacher must be trained for his work. He must have studied his subject thoroughly, so that he realizes the significance of all composition work—that it is a practical study and a study of the very first importance. He must consider the needs of his pupils, and plan and carry out his English courses accordingly. By reading good books on his subject he will be able to conduct his own work more effectively.

But capability is not the only requirement; the teacher must also be interested in his work. He must be wide-awake, keenly alive to the tastes and dispositions of his pupils, and thoroughly interested in their simple efforts. This personal interest on the part of the teacher means much to the pupil who is learning to give expression to his ideas and feelings. Composition work, as we all know, is often wearisome and always exacting in its demands on the time and patience of the teacher; but if he expects to accomplish anything that is worth while he must be willing to accept the drudgery and the burden for the sake of the results to be attained. At the end of the year, or of the course, however, the earnest, enthusiastic teacher will feel amply repaid if he sees that the pupil has gained the power to express with clearness and force what he thinks and feels about the things which mean so much to him.

Assuming that our teacher of composition is competent—that he knows his subject and that he is interested in it—we may now turn to the actual work of the composition course. It will be necessary, at the outset, for the teacher to give certain definite directions as to the way in which the course will be conducted. He should impress upon the student the fact that the work will be carried on very systematically and that carelessness or negligence in no respect will be tolerated. Themes will be assigned for a certain date; every pupil, unless excused for a very good reason, must hand in his themes on time. All pupils must use the same kind of paper. The paper should preferably be about eight inches wide by 10½ inches long, and ruled. The margin (at the left) should be not less than one inch. The theme should be written in ink, legibly and neatly. The sheet of paper should be folded lengthwise, and the number of the theme, the date when due, and the name of the writer written on the outside. Inside, on the first line, the title should be given. The teacher should insist that these simple directions must be followed by every pupil.

After these preliminary directions, the teacher will naturally proceed to the matter of composition subjects. In general, it may be said that the most successful assignment for compositions is a subject on which all pupils must write but which each pupil may adapt to his own experience. If the work is in narration, the pupil should at first, especially, almost invariably be asked to write about something that he has seen or taken part in—something that is a part of his daily life; for instance, a tramp in the country, first horse-back ride, a picnic up the creek, etc. If the teacher assigns work in description, he should limit the subject to something that the pupil is familiar with—a scene about home, an interesting figure in the community, a room or building near at hand. If the theme is in exposition, the pupil should be asked to explain some instrument, machine, etc., that he knows something about, or report on some address that he has heard, or give his opinion about some current topic of his school or town life. If pupils are allowed to choose their own subjects, these should be restricted to certain broad topics, such as school life, home life, vacation experiences, results of observation or experiment, reports of lectures or sermons, abstracts or summaries of books read. Teachers are now pretty generally agreed that pupils should as a rule be limited to their own experiences. Even if they have very little to say, it is better that they should say that little well than write a longer theme made up largely of the thoughts of others or of material found in some encyclopedia. If a class is studying one of the classics or is doing outside reading, some of the themes may well take the form of short reports on limited subjects based on the literature read. There is no question that many teachers obtain good results from themes based on the outside reading of the pupil or on the English classics which he may be studying in class. But so much fruitless and even damaging writing of this sort is being done that we should advise the average teacher to put most stress on compositions dealing with everyday subjects, such as the pupil may find all about him, and to depend largely on the oral recitation for testing the acquaintance of the pupil with the literature that he has read.

The matter of subjects for the frequent short themes and occasional long themes should not cause much trouble to teachers. Once the pupil realizes that composition is a matter of practical importance, and that the things that he sees about him and the ideas that he has about things, are what he should write about, he will need only the sympathetic advice of the teacher and the assignment of a fairly definite subject in order to select for himself a subject in which he will be interested and on which he will be able to write convincingly. The work of the teacher will be simplified if he will impress strongly on the pupil the fact that the best source for most of his theme subjects is his own experience or observation.

Long compositions in the form of general criticism of an author are usually unsatisfactory, both as English themes and as original reports. At various times during the course, however, pupils should write themes of considerable length, carefully planned by the writer and rigidly criticised by

the teacher. These themes may treat the same material as the frequent short themes in narration, description, and exposition. As suggested in the outline, the very long themes should be reserved mainly for the last year.

The list of subjects which follows will give the teacher an idea of what sort of subjects may be used to advantage.

NARRATION—

- First day of school
- Interesting vacation experience
- Incident from the pupil's experience
 - A ride for the doctor
 - My first party
 - How I learned to skate
 - My first punishment
- The story of a day
 - A day of my life
 - A newsboy's day
 - A farm boy's day
 - A factory girl's day
- An imaginary story
 - A mistake in the telegram
 - A servant's tale of her mistress
 - My last quarter
 - A strange adventure
 - Death of my last doll
- A story based on a picture
- A story of some event
 - A class meeting
 - A debating contest
 - A political meeting
 - The announcement of the results of the examination
- A conversation
 - A play-ground quarrel
 - Two girls talk over the party of the evening before
 - A chat during recess
- A visit
 - A day on the farm
 - A visit to a city friend
 - A visit to an old church
 - A visit to an historic spot

DESCRIPTION—

- Interior of a room
 - My own room at home
 - Our classroom
 - An old country-school room
 - A printing office

A scene I love

A sunset

The dawn

A mountain view

The meadow on our farm

A view from my window

Description of a building and environs

An empty house

The church I attend

A lumber camp

A deserted farm house

A country store

Description of a town or city

A village street

The city market

The business street

The residence section

Description of the appearance of some one

An animated scene

A railroad station

A school room scene

A country fair

A hot day in town

A street scene by night

The oldest tomb-stone in the graveyard

EXPOSITION—

How to make or do something

How to sharpen a lead pencil

How I kept house one day

How to cover a book

How to make a loaf of bread

How to make peanut candy

Why I like or dislike a certain book

Explain the duties of some public officer

Comment on a current topic

Some happening in school or town life

An ideal character

An ideal schoolmaster

An ideal minister

An ideal nurse

Report of a lecture or sermon

Many of the subjects which will occur to teachers and pupils may serve for *oral* as well as *written* composition. Oral composition, whether required in the ordinary recitation or in the regular English work, should receive care-

ful attention. Pupils should be asked frequently to come to class prepared to talk on an assigned topic—a bit of their personal experience, something connected with their daily life, or a description of some object, person, or scene, or their opinions about some of their reading, etc. This task should be made as informal a matter as possible. Teachers should encourage their pupils to talk simply, clearly, and as interestingly as possible about what they are concerned with. The topic method in the ordinary recitation should also be used to some extent. Not only the English teacher but also the teacher of history, of government, of physics, should demand occasionally well composed answers of some length to certain important questions in the regular lesson. This oral work in English requires considerable tact on the part of the teacher if the average pupil is to overcome his natural hesitancy and diffidence and to derive the benefit which comes from his giving audible expression to his thoughts and feelings.

The assigning of the subjects for the frequent short themes and the occasional longer pieces of work must not be perfunctory if the teacher hopes to gain the best results. Aside from the sympathetic interest which the teacher should show at all times in the work of his pupils, he should endeavor in this matter of assignment of subjects to give the pupils helpful suggestions as to the limit of the composition, the way to begin it, the extent of the material which may properly be included, the definite application of the principles of composition—unity, coherence, and emphasis—to this one subject. To do all this, the teacher himself must know something about the subject assigned. Concrete hints will be most helpful. If he can refer the pupil to a bit of good writing on a similar subject, or if he can use a model from a text-book or book of selections to illustrate his remarks, he will find his work greatly simplified. Not slavish imitation, but careful study of a good writer and an eager attempt to do what some one has done well before are the first steps toward proficiency in composition. Models of good English are almost indispensable.

In one very important part of the composition work, the theme in class or impromptu, the pupil should depend almost entirely on his own resources. Here is an opportunity for him to show what he can do practically on the spur of the moment, and the teacher should be content with giving certain necessary general directions. Whether the impromptu is a short theme based on a story or poem read in class, or an abstract or summary, or an opinion on some topic, or a theme for which some preparation has been allowed, the pupil should as a rule be allowed to work out his own salvation. The teacher's criticism will tell him what to do and what not to do in future exercises.

In selecting for these impromptu themes short bits of narrative material to read before the class, the teacher will do well to use some good contemporary literature as well as the older English poems or essays or stories. The closer the selection is to the pupil's own experience or the easier for his comprehension, the better will be the results of this work.

The teacher will find good material for impromptus in the following works:

Hawthorne—Tanglewood Tales

Irving—Sketch Book

—Tales of the Alhambra

Kipling—Jungle Book and Second Jungle Book

Mott—Jules of the Great Heart

Stevenson—Travels with a Donkey

—Across the Plains

George Eliot—Silas Marner

Marner Counting His Gold

—Adam Bede

Dinah Morris preaching

Dickens—Oliver Twist

Oliver's life in the parish poor house

Fagin teaching the boys to pick pockets

How Oliver helped to rob a house

Garland—Scenes from Western Life

Van Dyke—The Ruling Passion

Tennyson—Morte D'Arthur

—The Revenge

Longfellow—Bell of Atri

Browning—How They Brought the Good News from Ghent to Aix

—Hervé Riel

Arnold—Sohrab and Rustum (in part)

Wordsworth—Michael (in part)

Southey—Battle of Blenheim

CRITICISM OF COMPOSITIONS

All of the suggestions or directions which should be given to the pupils before they write their compositions are, it must frankly be admitted, not nearly so important as the careful criticism which these compositions should receive after they come into the hands of the teacher, for it is through this criticism only that the pupil can hope to overcome his errors. No amount of writing, alone, will enable a boy to write clear and forcible English. Rewriting, after careful criticism, is for most boys the chief means of attaining a mastery of the language. No other one thing has done so much to retard the progress of successful English teaching in the schools as the failure to pay proper attention to this matter of detailed correction of compositions. General criticism, whether condemnatory or flattering, avails little. Criticism of errors in spelling, grammar, punctuation, sentence and paragraph structure, is what high school pupils need first of all. Teach a pupil to write correctly and clearly, and if he has any intellectual ability at all he will learn to write forcibly and with ease. If teachers of English in Delaware would only realize the importance of this part of their English work and would only

be willing to devote their time and patience to the thorough correction of frequent short themes, half of the criticism that is now being made about the work of the schools in English would be heard no more, and no other schools would send out better prepared students than the schools of our own State.

Effective criticism of compositions in the high school requires as a background the sympathetic interested teacher. The teacher must have or at least assume a keen interest in these attempts of the pupil to give expression to his thoughts or emotions or to tell about his work or his pleasures or his observations. In order to write freely and unconstrainedly the pupil must feel that his composition will receive sensible, kindly consideration from his teacher. A pupil will often resent what seems to him harsh, unfeeling, or too condemnatory criticism. Hence, the teacher must be very judicious, especially at the outset, with his critical remarks. This criticism must always be straightforward and emphatic, but it may also be tempered to the young and inexperienced writer. About matters of grammar, spelling, and the like, there need be no hedging. Such errors should be strongly condemned and no theme should receive a good grade which is not fairly accurate in the matter of these essentials. Encourage the pupil, whenever possible, to do better work,—to improve a sentence here or use a better word there, to condense here or expand there, to express an idea differently, to arrange his ideas more logically—and at the same time, let him feel the seriousness and often the inexcusableness of his errors. As the work progresses, the criticism may become more exacting, until the pupil comes to feel that a high standard has been set for him and that no lowering of that standard will be tolerated. The teacher should realize ever that too liberal praise of mediocre work or a disregard of the details in criticism may do the pupil great harm, and also that an insistence on accuracy in the slightest details will help to form in the pupil habits which will stand him in good stead in his future work.

Every theme should be carefully corrected by the teacher and as soon as possible handed back to the pupil for revision or re-writing. Then the original theme and the re-written copy should be returned to the teacher who will see if an improvement has been made and later file it away in a place provided for the purpose. In order to save time and not to give the student too much help, the teacher should use a system of abbreviations to indicate errors in the theme and should not make the actual corrections unless he should think that the pupil could not do the work himself. The following list of abbreviations is used in the English work at Delaware College and will serve just as well for the work of the high school:

ambambiguous.
antantecedent.
balmake elements balance.
chcoherence.
cstconstruction.

|| cstuse parallel construction.
Dsee dictionary.
Epoor English.
empemphasis.
grgrammar.

Kawkward.
 Lloose.
 MS.....manuscript.
 ppunctuation.
 c.f.comma fault.
 per.....make periodic.
 Rrepetition.
 redredundant.
 S.....sentence.
 sp.....spelling.
 trtranspose.
 Uunity.
 Vvague.

W.....weak.
 W.W.....wrong word.
 ¶paragraph.
 [].....omit.
].....indentation.
 xobvious error.
 |divide.
 ≡.....small letter.
 ≡.....capital letter.
 ○.....unite.
 rwrewrite.
 oobscure.

On the outside of each theme, the teacher should place the grade and, if possible, write some brief comment in praise or blame. The re-written themes or the themes which after being criticised by the teacher are corrected by the pupil, should all be handed back to the teacher to be kept on file until the pupil is graduated. If practicable, a large case of pigeon holes should be placed in some room and the themes of each pupil kept in a separate place. This plan allows of reference to back themes by both teacher and pupil, and helps the teacher in a final estimate of the pupil's work.

The corrected themes which follow illustrate the sort of criticism used by instructors in Delaware College. No attempt is made to correct every minor error. The grades used in the English work are A, B, C, D, E, the last figure meaning failure.

I.

NEWARK, DELAWARE

September 24, 1908

MESSRS. F. P. JOHNSON & Co.,
Philadelphia, Pa.

p. DEAR SIRs,

p. p. p. In reply to your letter of the twenty-second, I
K. wish to say, that I will, to the best of my ability, give you the
p. p. information, you ask, on the electric lighting of Delaware Col-
lege.

Not clear what
you mean. We do not have a twenty-four hour continuous service as
there is no need of current between eleven A. M. and two P. M.

p. p. w. w. Of course on very cloudy days, we run continuous service, but
Λ
at any other time, it would only mean unnecessary expense.

These are two
kinds. Not
clear. Does
each company
supply both
kinds? Direct and alternating current is supplied to us by two
plants, the Newark Power Company, and the Roseville Power
Company. The Newark Power Company's plant is not large
enough to supply the current to the town and college. For this
reason the Roseville plant is used to help the Newark plant.

p. Λ
Sentence
clumsy. K. With these two plants working to-gether, it makes a very good
w. w. system. Nevertheless, we have on the college grounds a small
One word? plant which we use if the outside plants have a break down.

gr. Revise this
sentence. I hope that I have answered your questions satisfactory,
but if I have not let me know.

Thanking you for your interest, I am

Yours respectfully,

.....

Comment by Instructor: This is very poor. Unnecessary
words, clumsy sentences, faulty punctuation. Grade D—

II.

PORTIA AND BRUTUS

As the time approaches for the execution of the plot to kill Caesar; Brutus is torn with conflicting emotions. First he is overcome with sorrow at the thought of murdering his best friend, then hopeful of riding the state of what he supposes to be an ambitious monster. Portia, the loving wife of Brutus is grieved to see her husband labouring under such terrible anxiety and not confiding his secret with her. Coming upon him suddenly, Brutus is irritable and bids Portia be gone. She reminds him of his queer manner of late and begs him not to conceal from her a matter of importance. Portia then discloses a wound that she had voluntarily inflicted, to prove her fortitude and strength of will. Brutus is touched by this show of devotion and exclaims, "O ye gods, render me worthy of this noble wife!" He promises to confide in her but is summoned and the chance is lost forever of preventing Caesar's murder.

*Unity violated
by false begin-
ning.
p.*

*p. he is Sp.
Λ*

p.

*w. w.
Hanging parti-
ciple.
irritated. w. w.*

w. w. Sp.

S unity.

Comment by Instructor: Until the third sentence you don't touch your subject. Spelling and punctuation faulty. Grade D—

CONFERENCES

In addition to the written criticism of the pupils' compositions, the teacher of English should hold as frequently as possible personal conferences with every member of the class. As we have already pointed out, composition work should be personal, in the matter both of writing and of criticism. The most effective criticism can often be made in these ten or fifteen minute conferences, during which the pupil should feel free to ask questions in regard to his work and the teacher should try to put himself on a footing of good will and kindly interest with the pupil. Pupils will often accept in the right spirit severe criticism coming from the teacher in a personal talk; they will often resent it if expressed in cold writing on the back of a theme. These conferences, of course, require time, but it is time very well spent. It is the experience of most teachers of English that such personal talks with pupils form an indispensable part of the course.

TEXT-BOOK

So far in these suggestions for the teaching of composition, nothing has been said about the text-book. A good text-book in English—under this term should be understood composition and rhetoric—is a necessary adjunct to the writing of themes. It should be a book in which the discussion of the principles of composition, or the rhetorical principles, as they are often called, and the exercises in composition are closely correlated. Teachers will rarely find it advisable to use a book which deals almost solely with the writing of compositions or one which treats rhetoric as a science. A good text-book will treat the study of the principles of composition, of words, of figures of speech, perchance, as a means to an end, the end being the ability on the part of the pupil to write effective English. While the pupil is writing his weekly or semi-weekly compositions, he should also be studying, formally it may be, the principles which govern all good writing—Unity, Coherence, Emphasis. During the later years of the course, he will apply these principles less consciously, and the criticism of his teacher will probably be all that is necessary. In the early part of the course, while the pupil is writing short themes, he should begin at once the study of the principles as applied to the sentence. An informal explanation of the paragraph and the whole composition will suffice until the pupil has mastered pretty well the principles as applied to that fundamental unit of composition—the Sentence. A thorough drill in the structure of sentences, in the sentence as a unit of thought, in the logical relation of the parts of the sentence, in the placing of the most important words in the most prominent parts of the sentence, is of the greatest importance. If pupils understand the application of the principles of composition to sentences, they will soon learn how to write good paragraphs and good longer themes. The study of words, although it should be carried on to a certain extent with the very first work of the course, may well be taken up formally at this point. Whatever arrangement each teacher may prefer to use, the essential thing is, we must all admit, to present the subject in such

a way that the pupil will learn most easily and most soundly how to write accurate, clear, and forcible English.

V. THE TEACHING OF LITERATURE

1. STUDY OF THE ENGLISH CLASSICS

To read well, the pupil must read carefully, critically, and appreciatively. To read carefully, he must grasp the meaning of every word, allusion, sentence, and paragraph; to read critically, he must, in order to discover the principles which have guided our best writers, understand and appreciate the structure and style of the selection; to read appreciatively, he must see how words, sentences, paragraphs, structure and style, serve to present the thought in the manner most effective, most clear, and most interesting. In order to accomplish this three fold aim, we study intensively in class, those books, which because of their subject-matter, structure, and style, are termed classic.

The most important consideration in the effective teaching of the English Classics is the attitude of the teacher toward the work and the thoroughness of his knowledge of the book to be studied. In this work, as in the teaching of Composition, the teacher must be keen and alive, and he must bring into the recitation the interest which the pupils may lack. The teacher must know the book, must have enjoyed the story or appreciated the message, and must be anxious to lead the students into the same enjoyment or appreciation. A teacher who has not studied the book himself, or who approaches it in a perfunctory manner, cannot hope to accomplish any real good in this intensive study.

THE STUDY OF THE ELEMENTS OF STYLE: WORDS, SENTENCES, PARAGRAPHS

The thought of a selection, whether it is fiction, history, or an essay, must be mastered. In the case of many books this is a difficult task, and much tact must be exercised so that the study to extract the thought does not kill the interest of the pupil. The first classics studied should therefore be very simple,—preferably a short story or a description. The selection as a whole should be read out of class. The student is then ready to make a careful reading in class.

Words.—An accurate knowledge of words is the first requirement in careful reading. The use of an unabridged dictionary is imperative, for every word the meaning of which is not thoroughly clear must be looked up. In connection with this industrious and continuous use of the dictionary, the teacher may often give illuminating studies in the etymology and history of words. Allusions to classic myths, historical events, or to characters and events in literature, must be understood, so that their effectiveness and appropriateness will be apparent. This study of words and allusions may be carried to excess and undue stress on these points may make the work very monotonous; rightly pursued, it will help the pupils infinitely more than any amount of text-book study of formal diction. It is by the study of words and allusions, and their uses in good literature, that the pupil increases his

own meagre vocabulary, and further learns when and how to use words to their best effect.

Sentences.—Sentences must be studied carefully in order that the pupil shall understand the exact thought of the writer. Short, periodic sentences, once the words are mastered, present few difficulties; long, loose, or balanced sentences often require considerable study before the meaning is fully grasped. In poetry, the inverted order of the words often presents special difficulties to young readers. No seemingly obscure sentence should be passed over until the teacher is reasonably sure that the pupil has grasped its meaning. Unless pupils are trained in getting the thought of a sentence clearly and accurately, few will ever read in such a way as to comprehend and remember what they have read. Skeptical teachers may easily convince themselves of the necessity of this training in thought getting by asking a few pupils the meaning of a sentence from any good essay.

Paragraphs.—A good paragraph is almost always the development of a single important idea. Pupils must be trained to see what the topic of the paragraph is and to be able to state it briefly and definitely. The study of the paragraph must make plain the relation of each sentence to the preceding and succeeding ones, and to the main idea of the paragraph.

This training in learning how to master the thought of a selection is the most tedious, the most difficult, but also the most important part of the study of a classic. Once trained to read slowly and carefully, the pupil gains the power to read rapidly and understandingly. This work can be accomplished only through asking a multitude of questions; the teacher becomes a veritable interrogation point. Although the nature of the selection and the teacher's own method, will determine very largely the nature of these questions, the following outline for the study of the subject matter of Bacon's Essay, "Of Great Place," may be found suggestive:

1. First reading to get a general idea of the subject matter.
2. Critical reading. This reading must be done sentence by sentence. A sentence must not be passed by until the meaning of every word is clear. The meaning of the sentence as a whole must then be dwelt upon. Take, for example, the first sentence:—"Men in great place are thrice servants—servants of the sovereign or state, servants of fame, and servants of business; so as they have no freedom, neither in their persons nor in their actions nor in their times."

(a) There are perhaps no words in this sentence which pupils cannot define in some way, but nine out of ten will not be able to give the specific meaning which some of these words convey as they are used here. What is the etymology of "servant?" What does "servant" mean here? What is the meaning of "person," "actions," "times" as used in the sentences?

(b) Even the phrases here present no little difficulty. What is meant by "servants of the sovereign or state," "servants of business," "servants of fame," "no freedom in their persons," "no freedom in

their actions," "no freedom in their times?" Bacon's style is such that the pupil may find it necessary to study three or four sentences before he will be able to tell just what some of these phrases mean.

(c) If the meaning of the words and phrases is understood, the pupil will likely have a correct idea of what Bacon wished to say. To make certain, let the pupil give in his own words what the sentence means to him. His answer will show whether more study is necessary.

(d) The succeeding sentences are studied in the same way as the first one. Attention may often be given with much profit to the study of the structure of the sentence,—whether it is simple, complex, or compound, what the principal and the subordinate clauses are, whether the sentence is loose, periodic, or balanced. After the words, phrases, and sentences of the first paragraph have been thus studied, the paragraph as a unit demands attention. What is the central topic or idea of the paragraph? Is there a topic sentence? What is it? Is it at the beginning or end of the paragraph? Do the sentences follow each other easily and logically? Has the topic of the paragraph been made perfectly clear? State briefly what Bacon has said in the first paragraph?

The other paragraph may be studied in the same manner as the first one.

THE APPRECIATIVE STUDY

The thought of a selection is the primary consideration in intensive reading; it is possible, however, to read understandingly and yet lose the attendant enjoyment which comes from the reader's inward perception of the beauty of the style, of the skillful presentation of the thought, and of the exquisite form into which the subject matter is cast. The study of a masterpiece must go farther than the comprehension of the thought; it must also include, in the case of most books, the study of the setting or situation, the plot, the characters, the style, the interpretation, and at times the examination of the life and character of the author.

Setting or situation.—In fiction, history, and in some forms of the essay, the study of the setting is not only interesting, but essential. The time and place, and contemporary events are the appropriate things to consider first, for they give the story or theme a definite location in time and space, and enable the reader to connect the story with what he already knows. The skill with which the situation is set forth, the interweaving of narration and description, the order in which details are presented,—all these form fit topics for study.

Plot.—A first rapid reading of the story or drama should be sufficient to give the pupil a fairly accurate and comprehensive idea of the plot. He is then ready to study the plot in detail in order that he may determine about what events the plot hinges. The skill with which the plot is developed, the method of presentation employed to hold the reader's attention or to develop the plot clearly, the introduction of minor actions and subsidiary ideas at opportune moments, the culmination of action at certain points, the propor-

tion and symmetry of the parts,—all these must be brought out in the study of the plot. In other words, the pupil must read the story in such a manner that he will readily perceive that he has not only been told a story, but that it has also been told most interestingly and most effectively.

Characters.—The characters of the story must be studied, because it is in them that the chief interest generally lies. The student must be led to see how the characters are gradually unfolded to the reader, how every action or incident gives new light on some person in the story. He must perceive what part each person plays in the story, how he adds to the action, why the introduction of certain characters not only aids the development of the plot, but is also essential to it.

Interpretation.—It is not unreasonable to suppose that every writer has some end in view. Some time must therefore be spent on the examination of the writer's purpose. In some poems, stories, and novels, this study is very important; in others, it may be disposed of very quickly.

Life and character of the author.—The author and his work are inseparable. Although the study of the author's life is not always an essential part of the study of a classic, it so often aids in illuminating the selection that it can seldom be omitted without distinct loss.

The following outline may suggest to the teacher the manner in which an appreciative study may be made:

RIP VAN WINKLE—IRVING

1. Preparation.

Life in a New York village at the time of the story

The political situation at the time

The ancestry, character, and interests of the inhabitants of New York at this time.

2. Reading of the story as a whole.

Pupils should read the story as a whole in order to have the plot clearly in mind.

3. Setting.

Where is the scene laid? What is the time of the story? Examine the beautiful descriptive introduction to the story. Describe the village. Locate the probable situation of the village on a map of New York. How does the description of the setting enhance the story? Does it add to the interest of the story? Could the description of the village be omitted without destroying the effect of the story? Give the reason for your answer.

4. Plot.

What is the plot of the story? Is it simple or complicated? What are the turning points in the story? Is a bare narration of the plot very interesting? If not, in what does the merit of the story lie? Why is the narration of Rip's return so extended?

5. Characters.

Who is the main character? Who are the minor characters? What purpose does each serve in the story? Name some actions by which Rip's character is unfolded to the reader. If this is an effective form of characterizing, why? What special part does Rip's wife play in the story? Why are the dog and gun introduced? In what way does the mention of Rip's children help the story? Why is Rip's daughter an important character in the latter part of the story?

6. Interpretation.

Did Irving mean to do anything else besides tell an interesting story? If he did, what was it? Is Rip a common type of man? If so, in what way? Did Irving mean to preach a temperance sermon? Would this aim have detracted from the literary value of the story? What thought does the story leave with you?

7. Style.

In what does the charm of the story lie;—in the plot, in the description, or in the skilful combination of the two? Study the first paragraph. What makes this one of the finest bits of description we have in our language? What can you say of Irving's choice of words, of his sentence and paragraph structure? Try to write a description in imitation of Irving's opening paragraph.

8. Life and character of Irving.

Pupils may study about his early life, education, and environment, his early professions, his travels, his political missions, his books, his life at Sunnyside, his later companionships, his character. How do you perceive his character in his writings? How was Irving regarded abroad?*

THE COMPARATIVE STUDY

After a class has read a masterpiece, it will be found profitable to spend a period in comparing the style, structure, and other characteristics of the selection with those of other writings by the same author or by other authors. If the student is taught to read a few classics carefully and appreciatively, and is led to make comparisons with other books that he has read, in or out of class, he will learn what is necessary to make a book a literary masterpiece. He will come to know what is good and will not be satisfied with the ordinary. He will form the habit of making unconscious comparisons in all of his future reading; if these comparisons are with the good books he has read, he is on the fair road to become an intelligent and appreciative reader of the many good and useful books in our literature.

*Note—If the selection studied is a poem, the study should, of course, include the examination of the metre. Whether it is a poem or a story, or an essay, the careful study of words, sentences, and paragraphs may usually be carried on with this appreciative study.

2. APPRECIATIVE READING OF GOOD LITERATURE

As the time at the disposal of the English classes is so limited that it does not allow the reading of many classics intensively in any one year, the English Course must provide for other assigned reading which is to be done out of school. In order that the pupil may apply in his own reading what he has learned through the intensive study of typical forms of literature in class, books of the same nature as those intensively studied, must be assigned for outside appreciative reading. If, for example, pupils have read carefully *Silas Marner* or *Ivanhoe* in class, they should be required to read outside *Mill on the Floss*, *Rob Roy*, or some other good novel. The list of books available for this outside appreciative reading, is so large that the teacher will experience no difficulty in assigning selections adapted to the ages and interests of the pupils.

Although it is pedagogic folly to insist that all pupils shall read the same books (it is this unwise striving for uniformity that so often destroys the usefulness of school work), one book may be occasionally assigned to the whole class. *Rob Roy*, for instance, is a novel in which almost every student will be interested. After the novel has been read out of class, the teacher may devote an entire period to questions on the book, the aim of which will be to bring out how carefully the students have read. The setting, the plot, the characters, the crises or turning points in the story, the style, choice bits of narration and description, or of character analyses,—all these will determine the nature of the questions.

The teacher may also find the following plan, or an adaptation of it, useful as a means of securing this outside reading without adding an additional burden to his own work. The teacher keeps a separate record book in which a few pages are set apart for each pupil. When a book is assigned to the pupil, the title and date of assignment are noted. After a reasonable time, depending on the length of the selection, the pupil must report that he has read the book. Through a few general questions on the plot, setting and style of the book, and through more specific questions on any part of the book, chosen at random, the teacher may easily determine how carefully the student has read. A few notes in the record book on the nature of the answers will suffice. If the book has been satisfactorily read, a new selection may be assigned. All of this work may readily be done at some time or other than the recitation period. By a little effort on the teacher's part, at the end of each year, every pupil will have read at least ten selections of varying length. When we consider what such training as this means for the pupil, we are surely agreed that the small effort of the teacher bears a rich fruit.

The teacher may further enrich the usefulness of the English course by guiding the pupil in such reading, not required by the school, as he may wish to undertake. There are some pupils who will always read more than the school requires; the others should be urged to do so. As the shelves of our public libraries contain a miscellaneous collection of books, good and bad, to which the students have comparatively free access, and as the average boy

and girl will choose from these indiscriminately, it becomes the function of the school to designate what is worth reading. A list of books which are suitable for reading in every one of the four years of the course, should be posted in the high school and in the library. Pupils should be encouraged to select their optional reading from these lists. When there is no free library to which the pupils have access, the high school should have one. One hundred books, wisely chosen, form in themselves the nucleus of a library. In Delaware, the State Library Commission stands ready to loan well selected libraries to the schools for a limited period without any cost whatever.

3. MEMORIZING

The student should be required to memorize selections from prose and poetry during each of the four years of the course. This exercise, once so common in our schools, is now almost entirely neglected. If the pupil is required to memorize one selection a month for four years (and this is no burden to him) he will leave school with a collection of literary gems that will be a source of much pleasure to him and which will aid him in his own English expression. The act of memorizing ingrains certain phrases and constructions which will work themselves out in his own English, thus aiding him in his speaking and writing. This work further trains and keeps alive the power to memorize. The teacher may record the selections assigned, the date, and the performance of the task, in the same book with the record of books assigned for outside reading. All selections assigned must be carefully committed, if the work is to be of permanent value to the student. A list of selections suitable for memorizing is given on pages 32-34 of this bulletin.

VI. THE COURSE IN DETAIL

FIRST YEAR

Grammar and Composition, four periods; Classics and other work in Literature, one period.

GRAMMAR

Three periods a week should be spent on English Grammar. This work should include:—(a) a study of the person, number, gender and case, of nouns and pronouns; (b) a study of the kinds and uses of adjectives and adverbs, their comparisons, their emphatic or effective position in the sentence; (c) the kinds of verbs, their principal parts, their conjugations, the use of the various moods and tenses; (d) prepositions, with special stress on the use of the proper prepositions with verbs; (e) the co-ordinate and subordinate conjunctions, and when to use them.

Sentences must be studied with regard to form and use. Special stress should be laid on the structure of simple, complex, and compound sentences. After the pupils have learned to analyze isolated sentences, paragraphs from good prose literature and stanzas from good poems should be made the basis of the work in analysis. The student should not be allowed to leave this

phase of grammar until he is able to analyze any paragraph or stanza which may be assigned.

The errors in the compositions, oral and written, for this year must be made the basis of instruction in false syntax. This is one of the most practical aspects of the last year's work in grammar.

COMPOSITION

One period a week should be devoted to the work in composition and at least one theme a week must be written. The subjects may be drawn almost entirely from the pupil's experience and observation. The nature of these subjects is suggested by the lists given on pages 8 and 9. The corrected themes are returned to the pupil and are made the basis of the weekly recitation in composition. In this recitation the teacher may discuss the common errors found in the themes, he may suggest how the themes might have been improved, and he may also assign the next theme, giving concrete suggestions to the pupil as to possible methods of treatment.

Errors in spelling and capitalization, and the grosser errors in punctuation and sentence structure, should be eliminated through the theme work of this year. An oral theme should be required of every pupil at least every three or four weeks.

CLASSICS, GENERAL READING, AND MEMORIZING

One period a week should be spent on the English Classics. The selections read should be narrative and descriptive and should be so short that they can be finished in one, or at the most, in two recitations. The chief stress should be on the thought getting, that is, on words, sentences, and paragraphs; and on the story or description as a whole. Selections from Irving's Sketch Book, and Bracebridge Hall, from Hawthorne's Tanglewood Tales, Rills from a Town Pump, and Twice Told Tales, and from the shorter and easy poems in our literature, lend themselves very readily for this study.

At least one book or long poem should be assigned every month for outside reading. A record of the pupil's reports on his reading should be kept. A list of books suitable for further reading should be posted so that it may serve as a guide for the students. Suggested lists of books will be found on pages 31 and 32.

Every pupil should be required to memorize a selection from prose or poetry once a month. This memorizing should be exact, so that it may be lasting. Suggested material will be found on pages 32-34.

SECOND YEAR

Composition and Rhetoric, three periods; Classics and other work in Literature, two periods.

1. COMPOSITION AND RHETORIC

In the second year of the high school course, pupils should apply to their composition work more thoroughly than before the principles which govern

all good writing. By this time, pupils should be well grounded in the grammar of the language and ready for a close and sustained study of the rhetorical principles. These may best be studied by means of a text-book in Composition (or Composition-Rhetoric or Rhetoric, as it is sometimes called) in which the writing of themes and the discussion of the principles are well correlated. The question of a text-book is a difficult one. A book which deals almost solely with composition work is undesirable; much less suitable is the old style rhetoric which treats the subject as a science and presents a great many rules and principles and definitions which the pupil is asked to study for their own sake. The teacher will be fortunate if he can secure a text-book which gives practical exercises in composition with helpful suggestions and examples and at the same time a clear, simple treatment of the rhetorical principles.

The theme writing in this year should consist of frequent short and a very few longer compositions in narration, description, and exposition, and much practice in letter writing. Since many pupils leave school at the end of this year, a special attempt should be made to make the composition work as practical as possible. For this reason, alone, most of the compositions should deal with the every day life of the pupil. With the exception of an occasional long theme—a theme of five or six pages—the compositions should be one page or a page and a half in length. It is much easier for the pupil to learn how to apply the principles in these short themes, and the work of the teacher in the matter of criticism is simpler and more valuable. Though most of the work will be written, there will be time for oral work, probably limited to a formal oral exercise once a fortnight. One written theme a week is the *least* requirement that should be made.

Since so much time must be devoted during this year to the study of the principles of composition as they apply to sentences, paragraphs, and longer compositions, and to the use of words, it is not advisable to attempt any formal study of the kinds of composition. That may well be left for the third and fourth years of the course. Definite assignments should, however, be made in narration, description, and exposition. The pupil should not only understand in general the requirements of each kind of writing, but he should also receive especial directions for each composition and have before him examples from good authors. Letter-writing should form an important part of the work of the course. Frequent exercises may be assigned in the writing of social notes and friendly and business letters; and in this, as in all other composition work, the teacher should demand from the pupil accuracy and neatness in the smallest details. Teachers of composition have an excellent opportunity to train their pupils in these essentials of every kind of work.

Closely connected with the actual writing should be the study of the principles of rhetoric. Most stress should be laid on the Sentence. This is the smallest and the most vital unit of composition, and as such should receive the greatest consideration. A thorough drill in all matters pertaining

to the structure of sentences is of the utmost importance. The pupil should learn in this year the application of the principles of unity, coherence, and emphasis, what kinds of sentences to use—long or short, loose or periodic—, and how to punctuate his sentences so that the thought shall be perfectly clear. Teachers should not hesitate to spend several months of the year in a very close study of the sentence. If pupils are to progress rapidly in the work in English and if they are not to be handicapped severely in their later work, they should know by the end of their second year in high school when a sentence is the expression of one idea and when it is not, how to arrange the parts of a sentence coherently or logically, how to gain in clearness and force by the use of loose or periodic sentences, and, finally, what is so often neglected, how to punctuate correctly. To do all this, pupils need comparatively little theory, but a great deal of application and practice. They must analyze sentences from good writers, discuss errors in the work of their fellow pupils or others, and try to apply the results of their study to their own sentences.

Later in the year, the class may study the principles of composition as applied to paragraphs and whole compositions, and, at any time when it seems most advisable to the teacher, discuss good use in words, improprieties, etc., and the enlargement of the vocabulary. All of this work should be correlated, as far as possible, with the theme writing.

The subjoined outline will indicate concisely the nature of the work for this year in composition and rhetoric.

Themes.

Oral and written; at least one written theme a week, and oral work fortnightly; one page or a page and a half in length, and occasionally four or five pages; subjects in narration, description, and exposition, based mainly on the observation or experience of the pupil; much letter writing in the form of social notes and friendly and business letters.

Rhetoric.

The Sentence: Unity, Coherence, and Emphasis: Kinds to use—short or long, loose or periodic; punctuation.

The Paragraph: Unity, Coherence, and Emphasis. The Whole Composition: Unity, Coherence, and Emphasis. Words: In good use; improprieties; enlargement of the vocabulary.

Grammar. Such a review as each teacher may think necessary.

II. ENGLISH CLASSICS AND OTHER WORK IN LITERATURE

Intensive study of the English Classics.—The teacher should consider carefully the nature of the selections and the order in which they are to be read. As in the first year, the selections studied first should be largely narrative and descriptive; the expository material should be read toward the end of the year. A short story selected from Irving, Hawthorne, Kipling, or Stevenson, forms a good beginning and naturally leads up to the reading of a novel like "Ivanhoe" or "Silas Marner." A long narrative poem like "The Ancient Mariner" or "The Vision of Sir Launfal" may be taken up

next, to be followed by the study of a drama such as "The Merchant of Venice." An essay, like Macaulay's "Warren Hastings," or an oration of the type of Washington's "Farewell Address," forms an excellent ending of the year's reading. Although special stress should be laid on word study and thought getting, the structure and literary form of the selections must receive due attention. The reading of a poem or drama should include a study of its versification. At all times the instruction in rhetoric and composition must be correlated with the reading of the classics. Sentence and word study, and oral and written themes, are well adapted for this correlative work. The enthusiastic and well prepared teacher will not fail to add to the instruction the "appreciative element" which is so important to really good and fruitful reading.

Other work in literature.—As in the first year, there should be continuous outside reading. While the class is studying the short story and the novel intensively, the selections assigned for outside reading should be of the same type. This method of assignment should be followed throughout the year. At least ten selections should be read and reports on them required. Selections of prose and poetry should be memorized once a month. These may often be taken from the book that is being read in class. As in the first year, lists of books for further outside reading should be posted in the class room.

THIRD YEAR

Composition and Rhetoric, two periods; Classics and other work in Literature, three periods.

I. COMPOSITION AND RHETORIC

In the third year of the course, the work in composition and rhetoric should be very closely correlated with the study of the English classics. When the pupils are studying more thoroughly than they have done before the kinds of composition (especially narration, description, and exposition), they should apply what they learn of the theory to the classics which they take up during the year. Along with this work should go the actual theme writing, much of which may be based on the literature read. Teachers should endeavor to avoid the danger, into which so many fall, of assigning subjects which are beyond the ability of the pupils or of allowing them to write on subjects which they but vaguely comprehend. It is entirely possible to assign limited and comparatively simple subjects on most of the classics which will be studied. For example, suppose we take as a novel, *The House of Seven Gables*; as a play, *Macbeth*; as an essay, Macaulay's *Warren Hastings*; as a poem, Tennyson's *Morte D'Arthur*. The following subjects might occur to any teacher:

The House of Seven Gables: The opening of the house, Hepzibah's shop, her first customer, the first day in the shop, description of the house, contrast between Phoebe and Hepzibah, the story of the daguerreotypist, the most interesting part of the novel.

Macbeth: Macbeth's meeting with the witches, the banquet scene, the murder of Duncan, how Macbeth was led to kill Duncan, the character of Lady Macbeth, the fulfillment of the witches' prophecy.

Warren Hastings: Hastings' career in India, corruption in Indian politics, public interest in the trial, the grounds on which Burke urged the impeachment.

Tennyson's Morte D'Arthur: Sir Bedevere's vacillation, Arthur's departure for Avalon, the story of the sword.

In addition to this writing which is based on the literature studied, pupils should write frequent compositions based on their own experience. This work should not be neglected in any year of the course; that is, pupils must never lose sight of the fact that composition is as practical a study as mathematics, for instance, and that it is a thing that they will have to do every year of their lives. Letter writing, as in the second year, should form an important part of the work in composition, special stress being laid on business letters.

The short themes in description, narration, and exposition, and some in argumentation should be continued throughout this year. One theme a week should be the smallest requirement. A few longer themes—500 to 800 words in length—may also be assigned, the subjects to be based either on the pupils' experience, or on the literature read in class or outside.

The following condensed outline will indicate a successful plan for the third year's work in composition and rhetoric. It provides, as will be seen, for easy correlation with the work in literature.

Narration. A discussion of the principles which underlie narration, with illustrative extracts from good literature. Practical exercises in narrative composition. A long extract from literature should be studied carefully for the following essentials: obedience to the principles of narration, of the choice of words, of sentence and paragraph structure, and for the qualities of style. The novel, short story, allegory, travels, and history should be studied to some extent.

Description. Discussion of the principles of descriptive writing, with illustrations from literature. Themes.

Exposition. Discussion of the principles of expository writing, with illustrations from literature. Analysis of subjects. Making of an outline. Study of the essay. Themes.

Argumentation. An elementary discussion, with illustrations. Writing of short arguments of one or two paragraphs. Analysis of subjects. Careful study of a long piece of argumentation.

The Drama. Analysis of a play in connection with the work in the classics.

Poetry. Kinds of poetry, versification, how to read poetry, and the study of some representative poems.

Words. Effectiveness and appropriateness in the use of words.

II. ENGLISH CLASSICS AND OTHER WORK IN LITERATURE

Intensive study of the English Classics.—This is the most important year in the intensive study of the classics. The selections read should be novels, poems, dramas, and essays or orations. Although the order in which these literary types are studied is not so important this year, the teacher will find it most satisfactory to take them up in the order in which they have just been enumerated. Stress must still be laid upon words and upon thought getting, but the work of the previous two years should have trained the pupil to read carefully and fairly intelligently. The selections should therefore be studied as good examples of the narrative, descriptive, and expository art. The chief interest should centre about the structure and literary excellency. The plot or the plan of presentation, the characters, scenes, or the ideas presented, the literary form in which they are cast, and the style, are the chief subjects for study; in other words, the purpose of the study is to enable the student to perceive what it is that makes the selection classic. The life of the author, his relation to his time and his contemporaries, his place in literature, are subjects for correlated study that will be found illuminating. Again, as in previous years, the study of rhetoric and composition must be correlated with the reading of the classics.

Other work in literature.—Reading in the novel, poetry, drama, and in the essay, should be assigned throughout the year. The reports on this reading should be thorough and should test the pupil's appreciation of the reading. The work in memorizing must continue month by month. With proper encouragement, the pupils will select their further reading from the lists of suitable books for the year.

FOURTH YEAR

Composition and Rhetoric, two periods; Literature and the Classics, three periods.

I. COMPOSITION AND RHETORIC

With the fourth year of the high school course comes the last opportunity that the teacher will have of training his pupils in the effective use of their mother tongue; and, in the case of most classes, it is an opportunity not to be neglected. However earnest the teacher may have been and however thorough the instruction during the earlier years of the course, he will probably find at the end of the fourth year many pupils who are unable to write clearly and forcibly. Regular practice in writing should, therefore, be carried on throughout the year. Pupils should, as before, write frequent short themes dealing with the life about them and several longer themes on subjects connected with their work in literature or with their other school studies. In this year, more thorough correlation of Composition with other school activities will be possible. Debates, orations, essays, school papers, etc., will have to be prepared and there is no reason why the English teacher should not direct or supervise all of this work. No matter what di-

rection the work in composition may take, the primary purpose of the teacher should be to enable the pupil at graduation to write accurate, clear, and forcible English. With this ability, the boy or girl who goes to college or into active life will have an excellent foundation for future usefulness and success.

The four main kinds of writing have already been studied. Practical exercises should be assigned in narration, description, and exposition, and a more thorough study of argumentation should be made. The pupil should learn in this year how to plan and compose, independently, a long piece of work. Most teachers will probably find it advisable to have a review of the principles of Unity, Coherence, and Emphasis, with their application to the work of the pupil and to specimens of good English. In this year, words may be studied for their roots, inflection, derivation, and composition. Pupils are also prepared to consider the finer qualities of style and the means for their attainment. The subjoined outline indicates in general the nature of the work of the fourth year.

The planning of compositions of considerable length.

Argumentation. Thorough study, with much practice in writing.

Exercises in Description, Narration, and Exposition.

Review of the Principles of Unity, Coherence, and Emphasis, as applied to the Sentence, the Paragraph, the whole Composition.

Review of Punctuation.

Words: Development.

Style: Qualities of style: Clearness, Force, Ease.

II. ENGLISH CLASSICS AND OTHER WORK IN LITERATURE

Intensive study of the English Classics.—The work in the classics during this year may, very profitably, be closely correlated with the study of literature. If the work of the preceding years has been accomplished thoroughly and intelligently, the pupil can now read rapidly, and yet carefully, intelligently, and appreciatively. While studying the history of English literature, the pupils should therefore read prose and poetry representative of the different stages of its development, paying special attention to words, content, form, and style. The study of early English literature should be accompanied by the reading of versions in modern English of such poetry as "Beowulf" or "The Pearl," and such prose as the "Saxon Chronicles" or Mandeville's "Travels." The study of Chaucer and his school may be accompanied by the reading of one or two of the "Canterbury Tales," or of some of Gower's Poetry. Early lyric and narrative poetry should not be passed without reading such typical ballads as "Robin Hood" or "Chevy Chase." The study of the early drama should include the reading of one or two mysteries or moralities, and of one pre-Shakspearean drama such as Marlowe's "Jew of Malta." Shakspeare's sonnets, More's "Utopia," Bacon's "Essays" may be read in conjunction with the study of the Elizabethan age. This correlating of representative readings with the study of the his-

tory of literature should be carried out through the entire year. The poetry may be obtained in compact form in Manly's English Poetry (Ginn, \$1.50). The prose may be secured in very cheap editions. While this may seem an extensive program, it is entirely feasible, for experience has tested its practicability.

Other work in literature.—If the program just given is carried out, there need be no special assigned reading, as some of the reading will have to be done out of class. The work in memorizing should continue throughout the year. The pupils will find the lists for further reading especially useful during this year.

VII. BOOKS FOR READING AND STUDY

FIRST YEAR

For class study and assigned reading:

- *Twice Told Tales—Hawthorne
- *Rip Van Winkle—Irving
- *Legend of Sleepy Hollow—Irving
- *A Christmas Carol—Dickens
- The Man Without a Country—Hale
- *The Gold Bug—Poe
- My Hunt after the Captain—Holmes
- Travels with a Donkey—Stevenson.
- Pepacton and Sharp Eyes—Burroughs
- *Mosses from an Old Manse—Hawthorne
- Old Greek Folk Stories—Peabody
- Story of the Iliad—Church
- Story of the Odyssey—Church
- A-Hunting of the Deer—Warner
- *Lady of the Lake—Scott
- *Marmion—Scott
- *Tales of a Wayside Inn—Longfellow
- *Lays of Ancient Rome—Macaulay
- *Cavalier Tunes—Browning
- *Vision of Sir Launfal—Lowell
- The Odyssey—Bryant
- *Snow Bound—Whittier
- *Enoch Arden—Tennyson
- *Evangeline—Longfellow
- *Cotter's Saturday Night—Burns

Home Reading:

- The Jungle Books—Kipling
- Last of the Mohicans—Cooper
- Ivanhoe—Scott
- Kenilworth—Scott

Note. Selections marked with an asterisk (*) are suitable for class reading.

The Talisman—Scott
 Treasure Island—Stevenson
 Kidnapped—Stevenson
 David Balfour—Stevenson
 Lorna Doone—Blackmore
 Gulliver's Travels—Swift
 Robinson Crusoe—Swift

Selections for Memorizing:

The prose selections may be choice bits of narration or description from Hawthorne and Irving, or selected chapters from the Bible.

Selected passages from "The Lady of the Lake" and "Marmion"

Selected passages from "Vision of Sir Launfal"

Selected passages from "Cotter's Saturday Night"

Entire poems from the "Cavalier Tunes" and "Tales of a Wayside Inn"

Entire poems from the "Lays of Ancient Rome"

SECOND YEAR

For class study and assigned reading:

*Sir Roger de Coverley Papers—Addison

Procession of Forest Trees—Thoreau

Birds and Bees—Burroughs

*Essays of Elia—Lamb

*Cranford—Gaskell

*Essay on Lord Clive—Macaulay

*Essay on Warren Hastings—Macaulay

*The Gettysburg Speech—Lincoln

*First Bunker Hill Oration—Webster

*Reply to Hayne—Webster

*Manuscript Found in a Bottle—Poe

*Silas Marner—Eliot

*Autobiography—Franklin

*Vicar of Wakefield—Goldsmith

*Bracebridge Hall—Irving

*The Task—Cowper.

*The Ancient Mariner—Coleridge

*Sohrab and Rustum—Arnold

Idylls of the King—Tennyson

Rape of the Lock—Pope

*Merchant of Venice—Shakspeare

As You Like It—Shakspeare

A Midsummer Night's Dream—Shakspeare

*The Princess—Tennyson

Note. Selections marked with an asterisk (*) are especially suitable for class study.

Home Reading:

House of Seven Gables—Hawthorne
 The Scarlet Letter—Hawthorne
 Life of Lincoln—Schurz
 Mill on the Floss—Eliot
 Hugh Wynne—Mitchell
 Oliver Twist—Dickens
 Little Dorrit—Dickens
 David Copperfield—Dickens
 Martin Chuzzlewit—Dickens
 Quentin Durward—Scott
 Pride and Prejudice—Austen
 Tom Brown at Rugby—Hughes
 History of England—Dickens
 Plutarch's Lives
 Life of Nelson—Southey
 Tales from Shakspeare—Lamb

Selections for Memorizing:

The prose selections may be taken from the "de Coverly Papers," from the essays on "Lord Clive" and "Warren Hastings." "The Gettysburg Speech" should be memorized as a whole.

The poetry may be taken from any of the poems given in the list, "For class study and assigned reading," for this year.

THIRD YEAR

For class study and assigned reading:

*Ivanhoe—Scott
 *Silas Marner—Eliot
 *House of Seven Gables—Hawthorne
 *Scarlet Letter—Hawthorne
 *Morte D'Arthur—Tennyson
 *Lancelot and Elaine—Tennyson
 *The Princess—Tennyson
 *Ode to Immortality—Wordsworth
 *Sohrab and Rustum—Arnold
 *Selected Poems—Poe
 *How They Brought the Good News from Ghent to Aix—Browning
 *Evelyn Hope—Browning
 *Incident of the French Camp—Browning
 *Hervé Riel—Browning
 *Macbeth—Shakspeare
 *Julius Caesar—Shakspeare
 *Hamlet—Shakspeare

Note. The books marked with an asterisk (*) are especially suitable for class use.

- *Selected Essays—Addison
- *Selected Essays—Macaulay
- *Sketch Book—Irring
- *Selected Essays—Bacon
- *Sesame and Lilies—Ruskin
- *Joan of Arc—De Quincy
- Peter the Great—Motley
- Conquest of Mexico—Prescott
- Decisive Battles of the World—Creasy
- Great Books as Life-Teachers—Hillis
- Pleasures of Life—Lubbock
- *Speech on the Conciliation—Burke

Home Reading:

- Rob Roy—Scott
- Fair Maid of Perth—Scott
- Vanity Fair—Thackeray
- Last Days of Pompeii—Lytton
- Knickerbocker History of New York—Irring
- Life of Washington—Irring
- Autocrat of the Breakfast Table—Holmes
- History of the United States—Wilson
- Westward Ho!—Kingsley
- Plutarch's Lives
- First Bunker Hill Oration—Webster
- The Blue Flower—Van Dyke
- Paradise Lost—Milton
- Poems—Bryant
- Lucile—Meredith
- Poems—Longfellow
- Poems—Whittier
- Poems—Lowell
- Prisoner of Chillon—Byron
- Childe Harold's Pilgrimage—Byron
- Poems—Burns

Selections for Memorizing. The selections from prose or poetry for memorizing may be taken from the list of books "For class study and assigned reading" for this year.

FOURTH YEAR

Class study and assigned reading:

The selections from the English poets may be obtained in a single, compact volume. Manly's "English Poetry" (Ginn) contains a singularly comprehensive and well chosen collection. "The Chief American Poets"

Note. The books marked with an asterisk (*) are especially suitable for class use.

(Houghton, Mifflin and Company, \$1.75 net) by Curtis Hidden Page is an excellent collection of American poetry. Every pupil should have a copy of these, or of similar books.

Travels—Mandeville

Utopia—More

Defense of Poesy—Sidney

Essays—Bacon

Pilgrim's Progress—Bunyan

Essay on Milton—Addison

Lives of the Poets—Johnson

Selections from Burke

Sketches by Boz—Dickens

Roundabout Papers—Thackeray

Essay on Burns—Carlyle

Sketch Book—Irving

Prue and I—Curtis

Home Reading:

Jew of Malta—Marlowe

School for Scandal—Sheridan

She Stoops to Conquer—Goldsmith

The Good Natured Man—Goldsmith

The Marble Faun—Hawthorne

Henry Esmond—Thackeray

Emma—Austin

The Astrologer—Scott

Anne of Geierstein—Scott

Life of Goldsmith—Irving

Autobiography—Mill

Short History of the English People—Green

The American Commonwealth—Bryce

Representative Men—Emerson

Heroes and Hero Worship—Carlyle

The Choice of Books—Harrison

History of English Literature—Taine

Backlog Studies—Warner

Selections for memorizing. As in the previous years, the selections to be memorized may be taken from the prose and poetry on the list "For class study and assigned reading."

Note.—The books for class study and for assigned reading may be secured from the leading publishers of school books in very cheap and convenient editions. The following list contains most of the cheap series of the English classics:

Eclectic English Classics

Gateway Series of English Classics

American Book Company, New York

Riverside Literature Series

Rolfe's Students' Series of Standard English Poems

Houghton Mifflin Company, New York

Standard English Classics Series

Ginn and Company, New York

Students' Series of English Classics

Sibley and Company, Boston

The Lake English Classics

Scott, Forsman and Company, Chicago

Lakeside Classics

Ainsworth and Company, Chicago

Maynard's English Classics Series

Charles E. Merrill Company, New York

Heath's English Classics

D. C. Heath and Company, New York

Cassell's Handy Classics

Cassell and Company, New York

English Classics

Educational Publishing Company, Boston

Student's Series of Four Penny Classics

Orville Brewer Publishing Company, Chicago

The Macmillan Company and Harper and Brothers, of New York, have on their lists practically all of the classics.

VIII. ADDITIONAL LIST OF THEME SUBJECTS

Narration

First day away from home

My struggle with cooking

The first time I saw a play

A railway accident

The cake that fell

How I earned a dollar

My first severe punishment

A morning walk

My search for a lost ring

Story of a rare book

The complaint of an old hat

Story of an old violin

The complaint of a poorly cared-

for farm horse

The first Crusade

Paul Revere's Ride

Boston tea party

Winter at Valley Forge

Death of my last doll

The new boy at school

A young man's story when he ap-

plies for a position

The Salvation Army's corner ser-

vice

A debating contest

A visit to a factory

A visit to another school

A visit to a prison

A visit to a celebrated place

Description

Our library

The milk house

The interior of our barn

The interior of a bank

The interior of a factory

My favorite room

The house in which I was born

The church I attend

A farm house

A country railway station

An abandoned church

A Delaware village

A favorite drive
 A view from my window
 A fog
 A bit of April weather
 An October morning
 Watching the clouds
 An empty house

Exposition

How a robin builds her nest
 How I kept house one day
 How to build a coal fire
 How to make a kite
 How to mark out a tennis court
 How to make a pretty apron
 How to spin a top
 Hay making
 Harvesting
 Hanging a picture

The appearance of some friend or
 acquaintance
 A commercial traveller
 Our family physician
 A farmer
 Grandmother
 The baby

The value of vacations
 Explain the "Monroe Doctrine"
 The need of school decorations
 A character sketch of some successful man in your town
 Explain the principle of an ice cream freezer, of a wind mill, of a corn cutter
 Summary of last Sunday's sermon

IX. BIBLIOGRAPHY

I. TEACHING OF ENGLISH

1. Special Articles in *The Nation*, *The Educational Review*, *Education*, *School Review*, and *Elementary School Teacher*, especially from 1904 to 1908

2. Report of Committee on Secondary School Studies (The Committee of Ten). U. S. Bureau of Education, Washington, 1893

3. Bates, Arlo. *Talks on Teaching Literature*. Houghton, Boston (\$1.50)

Talks on the Study of Literature. Houghton (\$1.50)

Talks on Writing English. First and Second Series. Houghton (\$1.50 each)

4. Carpenter, G. R., Baker, F. T., and Scott, F. N. *The Teaching of English*. Longmans, Green and Co., New York, 1903 (\$1.50)

An appendix to this work contains a long list of books, pamphlets, and magazine articles published before 1903.

5. Chubb, Percival. *The Teaching of English*. In the *Elementary and the Secondary School*. The Macmillan Company, New York, 1906 (\$1.00)

An invaluable book for every English teacher eager to rise beyond the mechanics of the art of writing and to avoid conventional methods of teaching Literature.

6. Hinsdale, B. A. *Teaching the Language-Arts: Speech, Reading, Composition*. Appleton, New York, 1906 (\$1.00)

7. McMurry, Charles. *Special Method in the Reading of Complete English Classics*. In the *Grades of the Common School*. The Macmillan Company, New York, 1905 (\$.75)

8. Palmer, G. H. *Self-cultivation in English*. Crowell (\$.35)

9. Barbour, F. A. *Teaching of English Grammar*. Ginn (\$.30)

10. Blakely, G. S. *Teachers' Outlines for Studies in English*. A.B.C., 1908

An admirable outline for the careful study of the College Requirements in English.

11. Cox, John H. *Literature in the Common Schools*. Little, Brown and Co., Boston, 1908

Although it is planned for the grammar school, the book will be very suggestive to many high school teachers.

II. COMPOSITION AND RHETORIC

1. Kittredge, G. L., and Arnold, Sara L. *Mother Tongue*, Book II. Ginn (\$.60)

The second half of the book could be used to advantage in many schools in the first year of the high school course.

2. Carpenter, George R. *Elements of Rhetoric and English Composition*. First High School Course. The Macmillan Company, New York (\$.60)

3. Scott, Fred, N., and Denney, Joseph Villiers. *Composition-Rhetoric*. Allyn and Bacon, Boston, 1897 (\$1.10)

4. Wendell, Barrett. *English Composition*. Scribner, New York (\$1.50)

Every teacher should own a copy of this book. Very suggestive in its treatment of the principles of composition.

5. Lockwood, Sara E. H. and Emerson, M. A. *Composition and Rhetoric for Higher Schools*. Ginn, Boston (\$1.00)

6. Sampson, Martin W. and Holland, Ernest O. *Written and Oral Composition*. A.B.C., New York (\$.80)

7. Stebbins, Charles M. *A Progressive Course in English*. For Secondary Schools. 1. First Year Book. 2. Second Year Book. 3. Literature-Composition. Sibley and Company, Boston

This series of books follows the Course of Study for Secondary Schools adopted by the New York State Education Department, 1905.

8. Gardiner, J. H., Kittredge, G. L., and Arnold, Sara L. *Manual of Composition and Rhetoric*. Ginn, Boston (\$1.00)

A successful correlation of the work in composition with the study of rhetorical principles.

9. Brooks, Stratton D. and Hubbard, Marietta. *Composition-Rhetoric*. A.B.C., New York (\$1.00)

10. Newcomer, Alphonso G. and Seward, Samuel S. *Rhetoric in Practice*. Holt and Company, New York, 1907 (\$.90)

11. Herrick, Robert, and Damon, Lindsay Todd. *Composition and Rhetoric for Schools*. Scott, Forsman and Company, 1899

12. Woolley. *Handbook of Composition*. Heath, 1907 (\$.70)

A valuable reference book for teacher or pupil.

13. Foster, W. T. *Argumentation and Debating*. Houghton, 1908 (\$1.25)

14. Baker, G. P. and Huntingdon, H. B. *Principles of Argumentation*. Rev. Ed., Ginn and Company (\$1.25)

III. LANGUAGE AND LITERATURE

1. Taine, H. A. History of English Literature. Two volumes.
Suggestive and stimulating, if not always judicial.
2. Moody, W. F. and Lovett, R. M. A First View of English Literature. Scribner's (\$1.00)
A good manual for the high school course in Literature.
3. Brooke, Stopford. English Literature to the Norman Conquest. Macmillan (\$1.50)
Contains translations of many Anglo-Saxon poems.
4. Schofield, W. H. English Literature from the Norman Conquest to Chaucer. Macmillan (\$1.50)
5. Saintsbury, G. H. History of Elizabethan Literature. Macmillan (\$1.50)
6. Gosse, E. Eighteenth Century Literature. Macmillan (\$1.50)
7. Saintsbury, G. History of Nineteenth Century Literature. Macmillan (\$1.50)
8. Bronson, W. C. History of American Literature. Heath (\$.90)
9. Wendell, B. and Greenough, C. N. History of Literature in America. Scribner (\$1.40)
10. Hinchman, W. S. and Gummere, Francis B. Lives of Great English Writers. Houghton, 1908 (\$1.50)
11. Ryland, Frederick. Chronological Outlines of English Literature. Macmillan, 1890 (\$1.40)
A very useful handbook.
12. Gayley, C. M. Classic Myths in English Literature. Ginn (\$1.00)
13. Fairbanks, Arthur. The Mythology of Greece and Rome. D. Appleton, New York (\$1.50)
14. Alden, R. M. Specimens of English Verse. Holt (\$1.25)
15. Cook, A. S. and Tinker, C. Translations of Old English Poetry. Ginn (\$1.00)
16. Manly, John M. English Poetry. Ginn (\$1.50)
A good selection of English poetry in one volume.
17. Ward. The English Poets. 4 volumes, Macmillan (\$1.00 each)
Specimens of English Poetry from Chaucer to Tennyson.
18. Craik, H. English Prose. 5 Volumes, Macmillan, New York (\$1.10 each)
Specimens of English Prose from the 14th to the 19th Century.
19. Trench, R. C. The Study of Words. Armstrong, N. Y. (\$1.00)
20. Greenough, J. B. and Kittredge, G. L. Words and their Ways in English Speech. Macmillan, New York, 1901 (\$1.10)
21. Emerson, Oliver Farrar. A Brief History of the English Language. Macmillan, New York (\$1.00)
22. Jespersen, O. Growth and Structure of the English Language. Teubner, Leipzig, 1904

23. Lounsbury, T. R. *History of the English Language*. Holt, 1897 (\$1.12)
24. Sweet, Henry. *A New English Grammar Logical and Historical*. Part I, 1892 (\$2.60). Part II, 1898 (\$.90). Clarendon Press
25. Kellner, Leon. *Historical Outlines of English Syntax*. Macmillan, 1892 (\$1.40)
26. Meiklejohn, J. M. D. *The English Language: Its Grammar, History and Literature*. Heath (\$1.20)
27. Bradley, Henry. *The Making of English*. Macmillan, New York, 1904 (\$1.00)

X. REQUIREMENTS FOR ADMISSION TO DELAWARE COLLEGE— 1909, 1910, 1911

All candidates for entrance, whether graduates of high schools or no, must undergo an examination in English Composition. Certificates will be accepted only for the Literature which is supposed to be read and studied. These certificates must state definitely which books have been read and which, read and studied. An amount of reading and study in general literature equivalent to the required books will be accepted if the certificates of applicants are properly signed by principals or other teachers in the schools.

ENGLISH COMPOSITION AND LITERATURE—GROUP A (1)

(a) The examination in composition will test by means of short compositions the candidate's spelling, punctuation, use of capital letters, grammatical accuracy, structure of sentences and paragraphs, and in general his ability to express his ideas in clear, straightforward English.

To meet this requirement an applicant should have had regular practice in writing during the four years of his high school course. This work in composition should go along with the study of a text-book or text-books on composition and rhetoric. A thorough training in the construction of sentences is earnestly recommended. Many short themes or compositions—100 to 300 words in length—should be required by the teacher, who could suggest subjects with which the pupil would be thoroughly familiar. Practically all of these short themes should be based on the pupil's personal experience. The pupil should not be required to write many long or even short compositions on the literature which he may be studying, unless the teacher should be able to suggest simple subjects on which the boy could write fairly intelligently. His acquaintance with the literature can be tested more profitably in the class room. Themes should be criticised in detail by the teacher and handed back to the pupil for careful revision or rewriting. It is the opinion of teachers who read the examination papers of applicants for admission to college, that they need most of all sound training in the fundamentals of good English—spelling, punctuation, grammar, and sentence construction.

(b) The candidate will be expected also to have read and studied the books mentioned in the following lists:

Books for reading in 1909, 1910, 1911—ten books to be offered for examination:

Group I (two to be selected).

Shakspeare's *As You Like It*, *Henry V*, *Julius Caesar*, *The Merchant of Venice*, *Twelfth Night*.

Group II (one to be selected).

Bacon's *Essays*; Bunyan's *The Pilgrim's Progress*, Part I; *The Sir Roger de Coverley Papers in The Spectator*; Franklin's *Autobiography*.

Group III (one to be selected).

Chaucer's *Prologue*; Spenser's *Faerie Queene* (selections); Pope's *The Rape of the Lock*; Goldsmith's *The Deserted Village*; Palgrave's *Golden Treasury* (First Series), Books II and III, with special attention to Dryden, Collins, Gray, Cowper, and Burns.

Group IV (two to be selected).

Goldsmith's *The Vicar of Wakefield*; Scott's *Ivanhoe*, and *Quentin Durward*; Hawthorne's *The House of the Seven Gables*; Thackeray's *Henry Esmond*; Mrs. Gaskell's *Cranford*; Dickens' *A Tale of Two Cities*; George Eliot's *Silas Marner*; Blackmore's *Lorna Doone*.

Group V (two to be selected).

Irving's *Sketch Book*; Lamb's *Essays of Elia*; De Quincey's *Joan of Arc*, and *The English Mail Coach*; Carlyle's *Heroes and Hero Worship*; Emerson's *Essays* (selected); Ruskin's *Sesame and Lilies*.

Group VI (two to be selected).

Coleridge's *The Ancient Mariner*; Scott's *The Lady of the Lake*; Byron's *Mazeppa* and *The Prisoner of Chillon*; Palgrave's *Golden Treasury* (First Series) Book IV, with especial attention to Wordsworth, Keats and Shelley; Macaulay's *Lays of Ancient Rome*; Poe's *Poems*; Lowell's *The Vision of Sir Launfal*; Arnold's *Sohrab and Rustum*; Longfellow's *The Courtship of Miles Standish*; Tennyson's *Gareth and Lynette*, *Lancelot and Elaine*, and *The Passing of Arthur*; Browning's *Cavalier Tunes*, *The Lost Leader*, *How They Brought the Good News from Ghent to Aix*, *Evelyn Hope*, *Home Thoughts from Abroad*, *Home Thought from the Sea*, *Incident of the French Camp*, *The Boy and the Angel*, *One Word More*, *Herve Riel*, *Pheidippides*.

The questions on this prescribed reading will test the candidate's general acquaintance with the books selected from each group.

Books for reading and study in 1909, 1910, 1911:

Shakspeare's *Macbeth*; Milton's *Lycidas*, *Comus*, *L'Allegro* and *Il Penseroso*; Burke's *Speech on Conciliation with America*, or *Washington's Farewell Address* and Webster's *First Bunker Hill Oration*; Macaulay's *Life of Johnson*, or Carlyle's *Essay on Burns*.

The candidate will be examined on the subject matter, form and structure of the books for reading and study.

UNIVERSITY OF ILLINOIS-URBANA



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